

FACULTY OF MUSIC UNIVERSITY OF TORONTO

**University of Toronto Symphony Orchestra**

**Michel Tabachnik, conductor**

**University Symphony Chorus**

**Doreen Rao, music director**

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**SATURDAY, APRIL 7, 1990**

**8:00 PM**

**MACMILLAN THEATRE**

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This evening's performance is being recorded by CJRT-FM for future broadcast.

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## PROGRAM

### **Egmont Overture**

**Ludwig van Beethoven**

Beethoven was invited to compose the overture and incidental music for a production of Goethe's *Egmont* that took place in the spring of 1810. The play centres around the death of Count Egmont, who led a failed rebellion to liberate the Netherlands from the Spanish. The subject must have intrigued Beethoven, due to the French occupation of Vienna. He presents Egmont's death as a prefiguration of the ultimate victory of freedom.

The overture is considered to be a symphonic poem, with the stark opening representing oppression, and the sonata-form movement carrying the action, the attempted rebellion. Dark, still chords evoke death, exploding into a final apotheosis.

### **Piano Concerto No. 1, Op. 10 in D-Flat Major**

**Sergei Prokofiev**

**Grace Kim, piano**

Prokofiev called this "my first more or less mature composition both in conception and realization." It was written in 1911-12, when he was only 21 years old and still a student at the St. Petersburg Conservatory. Planned as a short concertino, it was expanded to a larger-scale concerto with brilliant virtuoso work for the soloist. He premiered the concerto himself, and, although it was considered to be too modern and controversial in many circles, he played this work instead of the usual classical piano concerto at his graduation.

The writing is fresh and charming. The lyrical slow movement has echoes of late romantic composers such as Rachmaninov, but the harmonic language and clarity of texture throughout point towards Prokofiev's later works.

**\*\*\* Intermission \*\*\***

### **Symphony of Psalms**

**Igor Stravinsky**

**University Symphony Chorus  
Carol Isaacs and Carolyn Maule, pianos**

**I.**

Exaudi orationem meam, Domine,  
et deprecationem meam.

Auribus percipe lacrimas meas  
ne sileas.

Quoniam advena ego sum apud te.  
et peregrinus, sicut omnes

patres mei  
Remitte mihi et refrigerer

priusquam abeam  
et amplius non ero.

**I.**

O Lord, hear my prayer  
and my entreaty

With your ears perceive my  
weeping, do not be silent.

For I am a stranger and a  
wayfarer among you, as were  
all my fathers.

Turn back to me, that I might  
recover before I die,  
and am no more.

## II.

Expectans expectavi Dominum  
et intendit mihi  
Et exaudivit preces meas:  
et eduxit me de lacu miseriae.  
et de luto faecis.

Et statuit super petram pedes meos  
et direxit gressus meos.  
Et immisit in os meum  
canticum novum, carmen Deo nostro  
Videbunt multi, videbunt et timebunt  
et sperabunt in Domino.

## III.

Halleluia!  
Laudate Dominum in sanctis Ejus;  
laudate Eum in firmamento  
virtutis Ejus.  
Laudate Eum secundum  
multitudinem magnitudinis Ejus.  
Laudate Eum in sono tubae.

Halleluia!  
Laudate Dominum  
Laudate Eum in timpano et choro,  
in cordis et organo.  
Laudate Eum in cymbalis bene  
sonantibus  
in cymbalis jubilationibus  
Omnis spiritus laudat Dominum.  
-- prepared by Sean Gilsdorf

## II.

In anticipation I have waited  
upon the Lord;  
he has reached out to me and  
has heard my prayers, and has  
led me from the trough of  
misery, and from the muddy  
clay.

He has placed my feet upon a  
rock and guided my steps.  
He has placed a new song in my  
mouth, a hymn to our God.  
Many shall see, shall see and  
fear, and will hope in the Lord.

## III.

Halleluia!  
Praise the Lord in his holy place  
praise Him in the firmament  
of his power.  
Praise Him according to the  
immensity of his greatness.  
Praise Him with the sound of  
the trumpet.

Halleluia!  
Praise the Lord.  
Praise Him with timbrel and  
dance, with strings and organ.  
Praise Him with the crashing  
cymbals  
with the jubilant cymbals  
Let every heart praise the Lord!  
-- prepared by Sean Gilsdorf

This is rightly considered to be one of the high points of twentieth-century choral literature. Stravinsky set verses from Psalms 148, 149 and 150, arranged to move from supplication to faith to praise. The chorus participates in the development of musical material, while at the same time keeping a distance from the emotional elements of the text to create what has been called an "impersonal, objective (and) liturgical" voice.



Characteristic of Stravinsky's work is the distinctive sound of each piece, partly due to orchestration. Violins, violas and clarinets are eliminated, leaving low strings, winds and a large percussion section with two piano parts. The result is a dark, sombre, pure sound, reinforced by the fact that Stravinsky originally intended to write the vocal parts for male chorus.

Stravinsky draws on elements reminiscent of liturgical chant and hypnotic repetition of motives to further set the mood. His oft-cited craftsmanship is shown in the double fugue of the second movement, while the striking final movement is both objective and affective, a testament of faith.

### Choral Fantasy, Op. 80

Ludwig van Beethoven

Shelagh Tyreman, soprano I; Lori Klassen, soprano II;  
Pamela MacDonald, alto; Greg Carpenter, tenor I;  
Mark McCallen, tenor II; Brett Polegato, baritone  
Jennifer Francis, piano  
University Symphony Chorus

Schmeichelnd hold und lieblich klingen  
unsers Lebens Harmonien,  
und dem Schönheitssinn entswingen  
Blumen sich, die ewig blühn.

Coaxing, fair, lovely is the sound  
of harmony in our life.  
And sense of beauty generates  
flowers that bloom for ever.

Fried und Freude gleiten freundlich  
wie der Wellen Wechselspiel;  
was sich drängte rauh und feindlich,  
ordnet sich zu Hochgefühl.

Peace and joy flow as kindly  
as the tide of waves.  
Rough, hostile pressures  
are transformed to lofty emotion.

Wenn der Töne Zauber walten  
und des Wortes Weihe spricht,  
muss sich Herrliches gestalten,  
Nacht und Stürme werden Licht.

When magical sound is in command  
and words convey devotion,  
wonders, must take shape;  
night and tempest turn to light.

Äussne Ruhe, innre Wonne  
herrschen für den Glücklichen.  
Doch der Künste Frühlingssonne  
lässt uns beiden Licht entstehn.

Quietness without, bliss within  
are the happy man's rulers.  
But the spring sun of the arts  
gives us light from them both.

Grosses, das ins Herz gedrungen,  
blüht dann neu und schön empor,  
hat ein Geist sich aufgeschwungen,  
hallt ihm stets ein Geisterchor.

Grandeur impressed in the heart  
then shoots anew and fair on high.  
When the spirit leaps up,  
a choir of spirits resounds eternal.

Nehmt denn hin, ihr schönen Seelen,  
froh die Gaben schöner Kunst.  
Wenn sich Lieb und Kraft vermählen,  
lohnt den Menschen Göttergunst.

So, lovely spirits, accept  
the gifts of fair art gladly.  
When love and strength are wedded,  
divine grace is man's reward.

This work for piano, orchestra and chorus cannot escape comparison with the famous finale of the Ninth Symphony. Both use a simple tune, subjected to orchestral variations and finally given out by the chorus with soloists. The *Choral Fantasy* was likely a solution which Beethoven drew on at a late date, however, it deserves to be considered in its own right as well.

Written very quickly, the *Choral Fantasy* was for a benefit concert given by Beethoven on December 22, 1808. It was an extremely long evening, including the first performances of the Fifth and Sixth Symphonies, the *Piano Concerto No. 4* with Beethoven as soloist, and several movements of the *Mass in C*. Since a chorus was going to be available, he decided to incorporate them into this work to conclude the concert, using a tune he had composed about a decade earlier. The pianist plays an important role, introducing the work and sharing the instrumental variations with the orchestra, finally culminating in the choral entry, which is both the goal of the work and a further, extended variation.

-- Notes by Jennifer Griesbach  
History and Literature, Year 3

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#### TONIGHT'S ARTISTS

GRACE KIM is in her fourth year of the Bachelor of Music in Performance program, and is a student of Marietta Orlov

In little more than a decade, DOREEN RAO has established herself as one of North America's most celebrated conductors and teachers. Prior to her appointment as Director of Choral Programs at the University of Toronto, Doreen Rao held the dual position of assistant conductor of the Chicago Symphony Chorus and music director and conductor of the Glen Ellyn Children's Chorus. During her long association with the Chicago Symphony Orchestra and Chorus under Sir Georg Solti and Margaret Hillis, Doreen Rao prepared choruses for recordings that won four Grammy Awards and a Grand Prix du Disque. In addition, she prepared choruses for Claudio Abbado, James Levine, Daniel Barenboim, Helmuth Rilling, Leonard Slatkin, Michael Tilson Thomas and Edo de Waart.



Doreen Rao made her conducting debut at London's Royal Festival Hall in 1980 and her New York conducting debut with the American Symphony Orchestra in 1985. Her many appearances as guest conductor and choral clinician in the United States, Canada, Europe, Scandinavia, Israel, and Africa have won her an avid and extensive following. Dr. Rao has also been a featured guest conductor for numerous university choral workshops, all-state choruses and international music festivals including the national conventions of the American Choral Directors' Association, the Music Educators' National Conference and the American Orff and Kodaly associations.

Dr. Rao is especially recognized for her commitment to performance-based music education and the future of choral music in the schools. She founded the ACDA National Committee on Children's Choirs in 1979 and served on the MENC National Committee on Standards in Music Education until 1985. She was honored by the YWCA as "Outstanding Leader in Arts and Culture" and by her colleagues of the American Choral Directors' Association for "Her Commitment to Choral Excellence..." The Chicago Tribune described her as "a dedicated and innovative conductor...charged with enthusiasm." A CBS television documentary, Profiles of a Conductor, has called Rao's musical achievements "extraordinary".

Doreen Rao holds a Ph.D. from Northwestern University where she served as a research assistant and conductor of the Northwestern University Chorus. She is the author of *Choral Music Experience*, a comprehensive series of choral textbooks and music published by Boosey & Hawkes and co-author of the secondary choral textbook *SING!* published by Hinshaw Music.

One of Europe's most talented conductors, MICHEL TABACHNIK concluded his studies in piano, conducting and composition at the Conservatoire in his home town of Geneva, and embarked upon a conducting career which quickly brought notice and invitations from such prominent masters as Igor Markevitch, Pierre Boulez and Herbert von Karajan.

Acclaimed in Toronto for his work with the Canadian Opera Company, Maestro Tabachnik has also conducted productions at the Deutsche Oper, Rome Opera and at festivals in Paris, London, Prague, Athens, Zurich, Marseille and Rome. He has led such distinguished orchestras as the Berlin Philharmonic, Concertgebouw Orchestra of Amsterdam, Los Angeles Philharmonic, Paris National Orchestra, Warsaw Philharmonic and l'Orchestre de la Suisse Romande.

During recent months, Michel Tabachnik has conducted major orchestras in Paris, Lisbon, Lugano, Madrid, Bern, Rome, and Tokyo. He toured Italy with the Sicilian Regional Orchestra, then returned to France to direct the Mediterranean Youth Orchestra. In addition to conducting the University of Toronto Symphony Orchestra, Maestro Tabachnik is Artistic Director of l'Orchestre des Jeunes du Quebec.

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#### COACHES

Tom Monohan, Professor (strings)  
Eugene Rittich, Adjunct Professor (winds)

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## STUDENT CONDUCTORS

Ivan Alexander  
Peter Bergamin  
Jeff McCune  
Rosemary Thomson

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## UNIVERSITY OF TORONTO SYMPHONY CHORUS

### Community Members

#### Sopranos

Lois Bell  
Ethel Johnston  
Hedvig Korp  
Joan MacNeil  
Janice Meilach

#### Altos

Rosemary Beattie  
Victoria Burrus  
Judith Dawes  
Lynne Eaton  
Elizabeth Elliott  
Linda Fowle  
Cate Friesen  
Judy Ginou  
Marlene Marwah  
Gayle McNeish  
Reta McWhinnie  
Colleen Miller  
Lori Nelham  
Patricia Nolan  
Janet Pelletier  
Jennifer Pierson

#### Elizabeth Shorten

Carol Smiley  
Claire Speed  
Brenda Stringer

#### Tenors

Kenneth Beattie  
Mitch Bondy  
Martin Donat  
David Kendall  
Thomas Kemple  
Don Smith  
Paul Newman  
Ron Stringer

#### Basses

Menon Dwarka  
Al Elliott  
David Hardy  
Neil Johnston  
Frank Patrizio  
Henry Rose

### Concert Choir Members

#### Sopranos

Maria Antonakos  
Sandra Churchill  
Shira Gilbert  
Barbara Hannigan  
Adele Kozak  
Lisa Lindo  
Jennifer Maines  
Trish O'Callaghan  
Katerina Papadolias  
Susan Shantora+  
Christin Shave  
Larissa Szepetyk  
Nora Tombalakian  
Paula Lynn Walker  
Nancy Young

#### Altos

Vanessa GrantⓈ  
Kimberley Hanley  
Diana Kim  
Lori Klassen+  
Serene Liang  
Liann Middlehurst



## UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

### Violin I

Jeremy Bell\*\*  
Krista Buckland  
Vivian Chon  
Debbie Diamond  
Sophie Drouin  
Melissa Exmundo  
Karen Graves  
Anna Kolesar  
Xiao Liao  
Konstantin Popovic  
Erika Raum\*\*  
Michelle Speller  
Rudolf Sternadel  
Janetta Wilczewska

### Violin II

Christopher Bancej  
Nancy Case  
Mariola Frackowiak  
Jackson Huang  
Lenore McIntyre  
Ananya Menon  
Diane Nam+  
Stephan Pepa  
Gabriel Pliego  
Shana Sandler  
Malou Sobrevinas\*  
Samuel Yeung

### Viola

Corey Gemmell  
Catherine Hoy  
Bridget La Marche  
Donald Lyons  
Nicholaos Papadakis+\*  
Rachel Sells

### Cello

Orly Bitov  
Jeremy Findlay  
Irina Grunberg\*  
Julianna Kim  
Darach McGee  
Cheryl Okrant  
Tom Phillips  
Seung Yeon Song  
Margaret Tobola+

### Double Bass

Robert Clutton  
James Creeggan  
Brian Joyce\*+  
Patrick MacPhail  
Gregory Sheldon  
Rob Sidorchuk  
Stephan Valentyne

### Flute

Chenoa Anderson  
Patricia Clarke  
Lesley Duff  
Jennifer Hellen  
Martina Kurth  
Louis Papachristos  
Marlene Pires  
Todd Skitch  
Troy Whynot

### Oboe

Sheerene Celair  
Lawrence Charge  
Caroll Kim  
Heidi Postl  
Pippa Williams

### Clarinet

Arthur Luck  
James Petry  
Filomena Silva  
Mark Thompson

### Bassoon

Christine Cardinal  
Slawomir Krysmalski  
Catherine MacDonnell  
Aleksandar Popovic

### Horn

Elke Eble  
Sharon Fisher  
Samuel King  
Darcy McFadyen  
Katherine Robertson  
Lawrence Vine  
Julia Yang

### Trumpet

Timothy Birtch  
Curtis Deitz  
Scott Harrison  
Paul Kemerer  
Melody Stepto

### Trombone

Emily Harris  
Ross Harwell  
Dean Pattison  
Robert Tilley

### Tuba

Robert Brown  
Colin Couch

Christine Slevan  
Linda Traversy  
Dianne Wells  
Patti Vipond  
Alexa Wing

Tenors

Greg Carpenter+  
Mark Huang  
Mark McCallen  
John McGillis  
Ian Riddell  
Gordon Stewart

Basses

Albert Fung  
Sean Gilsdorf  
Steve Gokool  
Dean Jobin-Bevans▲  
James McGowan  
Brett Polegato+  
Marcos Pujol  
Tim Spence  
Richard Theiss  
Sheldon Wong

Carol Issacs, Accompanist

+Section Leader

▲Manager

◎President

Student Members

Sopranos

Maria Antonakos  
Sarah Burchmore  
Lorelei Eccleston  
Anne Edwards  
Ariel Harwood-Jones  
Alice Hayward  
Angela Jones  
Kadre Kass  
Mary-Anne Kosa  
Anita Kwok  
Sorim O  
Elfreda Pitt  
Joanne Redhead  
Bonita Rosenberg  
Doreen Taylor  
Rebecca Whelan  
Anne Wright  
Esther Yoo

Altos

Paula C. Babb  
Mildred Bennett  
Cathy Blewett\*  
Janet Brenneman  
Hehsun Chun  
Judith deHaney  
Lisa Fong  
Laura Houghton  
Sara Lackie  
Esther Leung  
Batya Levy  
Mary-Lou Magic  
Lynne Muzzerall  
Tatiana Podlaska  
Nicole Power  
Antonella Pugliese  
Sandra Putnik  
Liz Radzick  
Oksana Rodak  
Peggy Sleepers  
Esther Tse

Tenors

Tom Cashmore  
Peter Scoffield

Baritones

Allen Alexander  
Joe Argentino  
Robert Baker  
David Bowser  
Wei Chen  
Tony Chong  
Stephen Clarke  
Mark Cooper  
Jeff Cupchik  
Leslie Dala  
John Gaspar  
Michael Hall  
Terrance Hanley

Basses

Brian Katz  
George Nicholson  
Charles Olivieri-Monroe  
Marc Sottile

\*Chorus Manager



Percussion

Andrew Morris

Gabor Taryan

Steven Wassmansdorf

Harp

Agnes Lee

\*\*Co-Concertmaster

+Principal on first half of program

\*Principal on second half of program

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1989/90 PRODUCTION STAFF

Carl Morey, Dean

Ron Chandler, Associate Dean (on leave 1989/90)

Stephen Chenette, Acting Associate Dean

Marnie Hare, Performance Division

Fred Perruzza, Technical Director, MacMillan Theatre

Jim Earls & Scott Thom, Technical Assistants, MacMillan Theatre

Brian Joyce, UTSO Manager

Joanne Harada, Public Relations Officer

Ronda Rindone-Baird, Public Relations Assistant

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